

O•16 Roll On, Columbia

INSTRUMENTATION

SG/AG	□ D E F G A B \flat	C □ □ □ □ □	hand drum, finger cymbals, rhythm sticks,
AX	C D □ F □ A B \flat	C D E □ □ □	timpani tuned to C B \flat F
BX	□ D □ F G A B \flat	C D □ □ □ □	

FORM

Introduction:	Hand drum, rhythm sticks (4 measures)
Verse 1, Refrain:	Voices with <i>tutti</i> instruments
Interlude:	Instrumental improvisation
Verse 2, Refrain:	Voices with <i>tutti</i> instruments
Coda	Instrumental improvisation

NOTEWORTHY

Rhythm:	Beats in sets of 3
Pitch:	F-major scale
Harmony:	I IV V chords

TEACHING THE ORCHESTRATION

1. Teach the timpani part.

Have students:

- Echo you as you sing and then play the roots for the chords I-V-IV in F major (F, C, B-flat).
- Learn the chord structure for the whole song by working in two groups, once group singing the song and the other singing the chord roots on each beat.
- Switch parts and repeat as necessary, until everyone knows when the chords change. (You may wish to signal chord changes by calling them out or by holding up one, four, or five fingers for each chord.)
- Play the timpani part (chord roots) alone, then as accompaniment for the song.

2. Teach the bass xylophone part.

Have students:

- Echo clap the pattern: quarter, eighth-eighth, quarter while saying *Goes sail-ing on*.
- Mirror you as you pat L R-R L while saying the same pattern. (Directions are from teacher's perspective—students pat R L-L R.)
- Transfer the pats to the BX part for each chord in the verses (teacher's perspective):



- Practice playing the BX part for the refrain. (It includes either the third or fifth of each chord—not the root—played on the beat.)
- Play the BX with the timpani part to accompany the whole song.

3. Teach the alto xylophone part.

Have students:

- Sing and play the chord roots, as learned in the timpani part above.
- Practice playing the patterns for I-V-IV chords for the verses on AX, playing L R R on quarter notes with one mallet in the left hand and two mallets in the right hand.
- Play the patterns for the same chords for the Refrain, but with both hands together (playing all three notes) on each beat.
- Add the AX part to the BX and timpani parts to accompany the whole song.

4. Teach the soprano/alto glockenspiels part.

Have students:

- Echo-sing and clap the SG/AG part, which is a countermelody, four measures at a time.
- Mirror you as you play the part on SG or AG. (To avoid rushing, have students play a "silent click" on beat 2 during the half notes of the verses. To prevent early entrances on beat 2 during the Refrain, have them play a "silent click" on beat 1.)
- Add the SG/AG part to the parts already learned and play them together to accompany the song.

5. Teach the hand drum, rhythms sticks, and finger cymbals parts.

Have students:

- Review the BX rhythm, saying *Goes flow-ing on*, then transfer the rhythm to hand drum.
- Echo you saying *Oh, might-y riv-er*, on the rhythm pattern quarter, eighth-eighth, eighth-eighth, then transfer the pattern to rhythm sticks.
- Read and play the finger cymbal part, which is sometimes played on beat 1, sometimes beat 3, sometimes beats 1 and 3, but never on beat 2. (You may wish to give the finger cymbals players a cue for entrances during the verses.)

6. Sing the complete song with instrumental accompaniment.

OPPORTUNITY FOR CREATIVITY

Have students:

- Improvise countermelodies on recorder or glockenspiel, concentrating at first on root tones of the chords, then on the thirds, then on other tones fitting with the harmonic framework.
- Play improvisations as an interlude between verses of the song and as a coda.